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## Introduction

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The video game industry's meteoric rise has been well documented since the first academic publications on the topic. The commercial impact of this industry has generated a real demand for the localisation of video games in order to increase market share and return on investment by reaching foreign markets. The growth of this relatively young industry has brought about the need for research to grow apace, which in turn has opened up new landscapes in Translation Studies.

Video games are sophisticated products and require complex processes for their effective and timely translation. The industry has evolved such that localisation and globalisation are included in the development process, rather than post-production. Thus, the role and required skill sets of translators are changing. Furthermore, notions of play and fun are culturally loaded concepts that require delicate and informed handling. The combined complexity of the genre and cultural specificity of its content have made video game localisation a rich and pro-found area for Translation Studies research.

The following six articles represent a tentative investigation into the territory of game localisation, paving the way for further supplementary research into more diversified sets of issues and questions. Mangiron presents an overview of the existing literature on game localisation since the initiation of the topic to Translation Studies. She highlights the core topics of the scholarly discussions over the past few decades and summarises the methodologies used. With a view to contributing to the consolidation of game localisation as an established research domain within Translation Studies, she outlooks potential future research avenues in this exciting research field. Pettini presents a case study on the localisation of Electronic Arts' *Dante's Inferno*. In her article, she shows the impact and complexity of localising games based on target culture literature. To this end, she demonstrates how rendering an effective "remediated" text, in this case localising a video game based on a work of literature, is further complicated when the work on which it is based is originally from the target culture. Fernandez-Costales maintains the focus on the target culture when he turns the discussion to the importance of localising into co-official minority languages in Spain. In his research, he identifies the cultural, social, and legal impetus to preserve co-official languages through video game translation. His interviews with key informants provide insight into the experience of industry professionals and their knowledge of the potentially fertile sector of minority-language game translation. Moving out of Europe, Ranford's contribution discusses cultural issues in game translation from Japan. Specifically, his corpus includes examinations of large- and small-scale productions, or "mass" and "niche" games respectively. Furthermore, he identifies the different strategies that are involved with these varying localisation projects, highlighting the differences in how they handle Japanese culturally-specific material. Mandiberg looks to the localisation of Japanese content from a different angle. In the specific case of *Fire Emblem Fates*, controversy arose around the question of localisation acting as censorship. To address this question, Mandiberg examines the claims of those who made the link between censorship and localisation using the hashtag #TorrentialDownpour, and leverages

translation theory to situate their arguments and dispel some of the fallacies of game localisation. Following Mandiberg's argumentation, game localisation is undoubtedly influenced by the community of gamers, and O'Hagan continues this theme with her contribution on user empowerment. She argues that the connectedness of the global gamer communities has empowered end-users and implicated them in the game localisation process. This empowerment and engagement subsequently becomes an important consideration for localisers and publishers, and shapes the theory and practice of video game localisation.

These existing research projects in video game localisation demonstrate significant diversity within Translation Studies. However, we hope to see more multidisciplinary approaches in the future discussion, since video game localisation is itself multidisciplinary: part Translation Studies, part Games Studies, part Sociolinguistics, and part Cultural Studies. Furthermore, the different methodologies in this issue show a preliminary range of approaches that we hope will inspire future researchers to look to more diversified approaches in Translation Studies research when studying video games. Finally, and perhaps most importantly, the training of future video game translators has fallen behind the development of the industry. The pedagogic issues of translator training for the video game sector need to be further discussed and explored.

In conclusion, the papers gathered in this special issue overlap and interweave in their exploration of topics related to localisation of target culture material, localising into minority languages, differences between large- and small-scale game localisation, specific cultural concerns in localisation from Japan, the relationship between censorship and localisation, and the empowerment of fan communities in game localisation, addressing several important issues for future research in Translation Studies. It is, however, infeasible to include all the approaches and methodologies in a single publication. That being said, we hope that this special issue will be a step towards a sustained development on the discussion and investigation of game localisation in Translation Studies and across disciplines.